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value. The bibliography of terracotta figurines, covering over fifty pages, though prepared with the competent assistance of M. Froehner, is defective; in particular, we miss mention of terracottas published in Nerontsos' *Ancienne Alexandrie*, in the illustrated catalogue of the Madrid Museum, in J. de Witte's work on the collections of the Hôtel Lambert and the Musée Fol. His lists of catalogues of sales—so important to the archæologist—is incomplete (for omissions see *Rev. Archéol.*, 1888, I, p. 386), as also his account of periodicals in which terracottas have been published (he omits the *American Journal of Archæology*). The last five pages of the introduction give a summary of the problems raised by the study of the figurines. M. Cartault treats most cavalierly the views of Heuzey, Pottier, Furtwängler and everyone else except Froehner, but offers no helpful or luminous suggestions of his own. The scientific value of M. Cartault's work may be appreciated from the fact that, on the important question of the authenticity of the so-called "Asia Minor" and similar terracottas and on the controversy upon this subject, he is absolutely silent. Such silence is most reprehensible, especially in a work like this intended mainly for the non-professional reader.—S. REINACH, in *Rev. Critique*, 1891, No. 22.

[In *Rev. Critique*, 1891, No. 26, M. Cartault prints a detailed and bitter rejoinder to M. Reinach's criticisms; the rejoinder is accompanied by pungent annotations from the pen of M. Reinach.]

CH. DIEHL. *Excursions archéologiques en Grèce: Mycènes—Delos—Athènes—Olympie—Eleusis—Epidaure—Dodone—Tirynthe—Tanagra*. 8vo, pp. 388; 8 plans. Paris, 1890; Armand Collin & Co. 4 Francs.

This book does not aim to be a contribution to science; it seeks to present to general readers an account of the discoveries of the last twenty years, together with the newest results of archæological research and inquiry in Greece. The author has written a charming and most readable book. Greek sculpture is his favorite subject, and he has in particular made a careful study of the numerous monuments of archaic art that have recently come to light. The bibliographies which head each chapter show a familiarity with the books and articles in various languages.—FR. BAUMGARTEN, in *Berl. philol. Woch.*, 1891, No. 6.

*Fünfzigstes Programm zum Winckelmannsfeste der Archäologischen Gesellschaft zu Berlin*. 4to, pp. 172; 5 plates and 37 cuts. Berlin, 1890; G. Reimer. 11 Marks.

This jubilee volume of the Berlin Archæological Society is worthy, alike in contents and in form, of the occasion that called it forth.—CARL ROBERT,

*Homeric Cups* (22 cuts). Here are fully described all the known examples of hemispherical drinking-bowls of earthenware with reliefs representing Trojan scenes, together with such as illustrate the Theban cycle and the labors of Herakles. Important conclusions may be drawn from these objects, with reference to the history of ancient poetry and legends.—FRANZ WINTER, *On a Prototype of New-Attic reliefs* (14 illustrations). The attempt is here made to prove that the relief of a mænad, of the type of the so-called Chimairophonos (from the Esquiline), is the actual original of the replicas of this type; and that this marble was one of several (four are preserved at Madrid) which formed a cylindrical basis, representing Dionysos, an altar and eight mænads: it was cut in the middle of the fifth century B. C. These propositions can hardly win assent: the Madrid marbles can not be brought into connection with that from the Esquiline. It is also extremely unlikely that Attic art as early as the middle of the fifth century B. C. should have produced compositions in relief of which the separate figures though absolutely independent of each other were modelled after statues in the round. Hauser's excellent *Die neuattischen Reliefs* is hardly improved upon in this essay.—A. FURTWÄNGLER, *An Argive Bronze*. A model discussion of a pre-Polykleitean athlete statue lately presented by Emperor William II to the Berlin Museum: especially valuable are the author's remarks on the measurement and dimensions of ancient statues.—IDEM, *Orpheus, Attic Vase from Gela* (2 illustrations). The scene on this vase—Orpheus playing to the enraptured Thracians—recalls the art of Polygnotos. The author suggests that this vase-picture, as also several other related scenes, is due to the *Bassarides* of Aischylos.—G. KÖRTE, in *Deutsche Literaturzeitung*, 1891, No. 14.

H. GUTSCHER. *Die attischen Grabschriften*. Program d. Gymnasium zu Leoben, 1890. Pp. 43.

The inscriptions are chronologically arranged, annotated, and in part translated into German verse. The flourishing period of the Attic grave-epigram begins with the fifth century B. C.: the Roman era introduced pathos and a variety of forms; then appear the signs of decline and of prosaic dullness. The same features characterize the art, decorative and constructive, of the grave-monuments.—*Berl. philol. Woch.*, 1891, No. 49.

RICHARD LEPSIUS. *Griechische Marmorstudien* (from the Appendix to the *Abhandlungen der kgl. preuss. Akademie der Wissenschaften zu Berlin*). 4to, pp. 135. Berlin, 1890; G. Reimer. 6.50 Marks.

In this book we have at last what has long been wanting—a treatise by a competent geologist on the various kinds of Greek marbles, wherein the subject is presented in a manner at once attractive and instructive.